

# FIVE TAPESTRIES

FROM THE COLLECTION  
OF THE LATE

FRANK COOPER

TO BE SOLD BY ORDER OF

MR. CHARLES A. COOPER

WITH A COLLECTION OF

ITALIAN FURNITURE,  
PAINTINGS, COSTUMES  
AND TEXTILES



TO BE SOLD  
SATURDAY AFTERNOON, MAY EIGHTH  
AT 2.30 O'CLOCK

THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, PRESIDENT]

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

1920





Digitized by the Internet Archive  
in 2014



SALE NUMBER 1499  
ON PUBLIC EXHIBITION FROM MONDAY, MAY THIRD

# FIVE TAPESTRIES

FROM THE COLLECTION  
OF THE LATE

*ny 400 - p257*

FRANK COOPER

TO BE SOLD BY ORDER OF

MR. CHARLES A. COOPER

WITH A COLLECTION OF

ITALIAN FURNITURE,  
PAINTINGS, COSTUMES  
AND TEXTILES

TO BE SOLD  
SATURDAY AFTERNOON, MAY EIGHTH  
AT 2.30 O'CLOCK

THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, PRESIDENT]

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

1920

## CONDITIONS OF SALE

All bids to be PER LOT as numbered in the Catalogue.

The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

Purchases to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

All lots will be exposed for public exhibition in The Anderson Galleries before date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE.

BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

## THE ANDERSON GALLERIES

INCORPORATED

PARK AVENUE AND FIFTY-NINTH STREET  
NEW YORK

Telephone, Plaza 9356

Catalogues on request.

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

## INTRODUCTION

THE present collection is an interesting illustration of the art of the Renaissance, showing mainly its decorative aspects. Among the furniture the series of Italian cassoni is, perhaps, the most remarkable. Two series of decorative panels show the application of painting to wall decoration and offer interesting possibilities for the modern decorator. The greatest interest of the collection centers in the five Flemish tapestries. No. 92 still shows Gothic tradition in the bold foliage. Nos. 89 and 90 show an amalgamation of Italian conception with Flemish weavers' tradition and No. 91 shows the last of both traditions towards the end of the seventeenth century.

Particular attention may be directed to No. 79, the ivory spinet by Sesto Tantini of Modena, an example as charming as it is rare, and to the series of textiles which may be a source of inspiration for the student and the designer.

R. M. RIEFSTAHL, PH.D.

## ORDER OF SALE

ITALIAN COSTUMES AND TEXTILES	1-20
MURANO GLASS AND ITALIAN MAJOLICA	21-29
MISCELLANEOUS OBJECTS OF ART	30-38
PAINTINGS, STILL LIFE STUDIES AND DECORATIVE FRIEZES	39-62
PAINTED VENETIAN LACQUER AND FURNITURE	63-73
MISCELLANEOUS ITEMS OF PARTICULAR IMPORTANCE	74-83
FOUR IMPORTANT RENAISSANCE CASSONI	84-87
TAPESTRIES	88-92



# TAPESTRIES, ITALIAN FURNITURE, PAINTINGS, COSTUMES AND TEXTILES

## ITALIAN COSTUMES AND TEXTILES

LOTS 1 to 20

### 1 EMBROIDERED TAFFETA COAT

ITALIAN, LATE 18TH CENTURY

Dark green, elaborately embroidered with flowers, leaves and simulated lace. (Sold as is.)

### 2 EMBROIDERED GREEN SATIN SUIT

ITALIAN, LATE 18TH CENTURY

Elaborate floral embroidery in couched thread in delicate colors. Long-tailed coat and tight knee-breeches. (Sold as is.)

### 3 BLUE AND GOLD SUIT OF UNCUT VELVET

ITALIAN, LATE 18TH CENTURY

Long-tailed coat with elaborate embroidery of sequins in gold and silver, on pockets, front border, collar and coat-tails. Short knee-breeches to match.

### 4 STRIPED SILK COAT AND TAFFETA TROUSERS

ITALIAN, LATE 18TH CENTURY

Coat of mauve and green striped changeable silk; knee-breeches of taffeta in the same colors. (Sold as is.)

### 5 EMBROIDERED WHITE SATIN VEST

ITALIAN, 18TH CENTURY

The pockets elaborately embroidered in color, sequins and gold thread. The front with embroidery of small floral sprays.

6 COAT AND VEST OF UNCUT BLUE VELVET

ITALIAN, LATE 18TH CENTURY

Long tailed style; octagon pattern. Piping of white satin. Slightly damaged.

7 EMBROIDERED WHITE TAFFETA VEST

ITALIAN, 18TH CENTURY

Elaborate silver thread and spangle embroidery; floral design. (Sold as is.)

8 EMBROIDERED WHITE SATIN VEST

ITALIAN, LATE 18TH CENTURY

The front and pockets with floral embroidery in couched thread.

9 TINSEL EMBROIDERED WHITE SILK VEST

ITALIAN, LATE 18TH CENTURY

All-over floral pattern in silk and silver and gold embroidery; the front and pockets with elaborate floral pattern in the same material combined with spangles.

10 SPANGLED WHITE SILK REP VEST

ITALIAN, LATE 18TH CENTURY

The pocket flap embroidered in gold spangles and sequins with sapphire blue beads. The front with the same design.

11 GOLD EMBROIDERED SILK REP VEST

ITALIAN, LATE 18TH CENTURY

Elaborate floral embroidery in gold thread and sequins, on pale tan striped silk.

12 DAMASK CHASUBLE AND FITTINGS TO MATCH

ITALIAN, LATE 18TH CENTURY

Striped, with floral pattern. Bag, fringed strip and mounted square to match. (Slight repairs.)

13 DAMASK CHASUBLE AND FITTINGS TO MATCH

ITALIAN, LATE 18TH CENTURY

Striped, with floral pattern. Bag, fringed strip and mounted square to match.

- 14 LONG EMBROIDERY RUNNER  
 ITALIAN, 17-18TH CENTURY  
 Floral embroidery on background of silver threads.  
 Length, 100 inches; width, 12 inches
- 15 BROCADE TABLE COVER  
 ITALIAN, 18TH CENTURY  
 Soft blue, with delicately colored floral pattern.  
 Size: 23 x 19 inches
- 16 TWO PIECES OF PATTERNED GAUZE  
 ITALIAN, 17-18TH CENTURY  
 White. Floral spray pattern. (Slightly damaged.)  
 Length, 62 inches; width, 20½ inches
- 17 PAIR OF CHALICE COVERS WITH GOLD TINSEL EMBROIDERY  
 ITALIAN, LATE 18TH CENTURY  
 Grapes and ears of wheat (symbols of the Eucharist), dark red ground. (Sold as is.)  
 Size: 36 inches x 21 inches
- 18 LINEN AND WOOL SPREAD  
 ITALIAN, ABOUT 1820  
 Renaissance pattern. Terra cotta ground patterned in tan.  
 Length, 98 inches; width, 71 inches
- 19 LARGE LINEN AND WOOL SPREAD  
 ITALIAN, ABOUT 1820  
 Renaissance pattern. Tan and terra cotta.  
 Size: 98 inches x 71 inches
- 20 LACE TABLE COVER  
 MODERN ITALIAN  
 Composed of twenty-five alternating squares of filet lace and cut work, the filet lace with portraits of the Doges of Venice and an edging of bobbin lace. The linen squares with cut work corners and centers and embroidery in punto reale and punto riccio work. The entire cover finished with an insertion of filet lace and an edging of the same pattern.  
 Size: 82 inches square

# MURANO GLASS AND ITALIAN MAJOLICA

LOTS 21 to 29

## 21 MURANO GLASS OIL FLASK WITH BEAK

ITALIAN, 18TH CENTURY

Conical body with slender cylindrical neck and trefoiled mouth. Decoration of opaque white threads on body; neck and mouth with plastically applied blue glass bands.

Height, 10 inches

## 22 VASE OF MURANO GLASS

ITALIAN, 17TH CENTURY

Blown and ribbed glass. Bell-shaped foot supporting a thin and spirally twisted body whose outer edge is ribbed. The pointed mouth rimmed with dark blue glass.

Height, 10 $\frac{1}{4}$  inches

## 23 PLATE OF MURANO FILIGREE GLASS

ITALIAN, 17TH CENTURY

Low, circular foot supporting a circular top. White glass with very intricate filigree pattern of interlaced spirals.

Height, 3 $\frac{3}{4}$  inches; diameter, 10 inches

## 24 MURANO GLASS CASKET WITH GILDING

ITALIAN, 17TH CENTURY

Rectangular with decoration of twisted glass and gilt bands with black scrolls. Gilt and scroll feet. Damaged.

Height, 5 $\frac{3}{4}$  inches; length, 10 inches; depth, 7 $\frac{3}{4}$  inches

## 25 BOWL OF MURANO GLASS

ITALIAN, 18TH CENTURY

Wide, circular bowl set on high, circular foot. The bottom of the body with wide, diagonal ribbings. The outside in finely marbled glass in predominating tones of olive green, brown and blue.

Height, 6 inches

## 26 DISH OF ORVIETO MAJOLICA

ITALIAN, 14TH CENTURY

Large circular shape with high, out-curved sides and wide, flat rim. Decorated with bold leaf pattern in yellow and green on the white ground. Repaired and restored.

Height, 2 $\frac{3}{4}$  inches; diameter, 15 inches

27 PAIR OF MAJOLICA LION VASES

ITALIAN, 17TH CENTURY

Quaintly modeled with gaping jaws and grotesquely up-curved tails. Enamelled blue and yellow with touches of brown. (Repaired and restored.) Height, 9½ inches

28 DISH OF ORVIETO MAJOLICA ITALIAN, 14TH CENTURY

Deep dish with slanting sides and wide rim. The bottom shows leaf motives with a clenched hand on either side to ward off the evil eye. (Repaired and restored.)

Height, 2½ inches; diameter, 12½ inches

29 DISH OF URBINO MAJOLICA ITALIAN, 16TH CENTURY

Flat, circular dish standing on a low foot rim. The inside with elaborate decoration in blue, green and yellow showing the Judgment of Paris. Signature "F L R" on back of dish. (Repaired and restored.)

Height, 1¾ inches; diameter, 10½ inches

MISCELLANEOUS OBJECTS OF ART

LOTS 30 to 38

30 SWORD WITH SILVER MOUNTINGS

ITALIAN, LATE 18TH CENTURY

Hilt and handle silver; repousse decoration. Wooden scabbard (damaged). Length, 38 inches

31 SMALL LACQUERED FLORENTINE CASE

ITALIAN, 17TH CENTURY

Rectangular; lacquered with geometrical and arabesque pattern in gold, black and silver. Three brass handles in the form of classic masks. Compartments inside. (Repaired.)

Height, 5½ inches; width, 4¼ inches; depth, 4½ inches

32 SATIN STITCH CHINOISERIE EMBROIDERY

ITALIAN, 18TH CENTURY

Mother and child in landscape setting with pagoda. Fine embroidery in light colors with touches of heavy gold thread. Gilt frame. (Repaired.)

Height, 11¼ inches; width 15¼ inches

33 INLAID IVORY AND EBONY CHECKER BOARD

ITALIAN, 17TH CENTURY

Folding box type. Inside for backgammon (mother-of-pearl and tortoise shell). (Sold as is.) Size, 10 x 12½ inches

34 FLORENTINE CARVED LEATHER CASE

ITALIAN, 16TH CENTURY

Goblet shape, widening toward the top. Finely carved with shields, lion masks and escutcheons bearing the Florentine coat-of-arms. The cover with conventionalized floral pattern. (Sold as is.) Height, 7¾ inches; diameter, 3½ inches

35 SET OF KNIFE, FORK AND SPOON WITH CARVED  
IVORY HANDLES

ITALIAN, 17TH CENTURY

The handles of the knife and fork show carvings of two amorini, one held by the other. The spoon shows an amorino with grapes. The carvings on the spoon and knife slightly cracked. Rare pieces. Length not exceeding 8 inches

36 INLAID POWDER FLASK

ITALIAN, 16TH CENTURY

Annular shape with very elaborate inlay in ivory and small brass studs of round and star form. Pattern of interlaced circles whose centers show Turkish influence in the three globe pattern. Ivory mouthpiece. From the collection of the Baron Franchetti. Height, 5 inches; diameter, 3 inches

37 STONE MEDALLION PLAQUE OF ROMAN EMPEROR

ITALIAN, 16-17TH CENTURY

Oval plaque, the head in high relief.

Height, 10¼ inches; width, 8¼ inches

38 ALABASTER BAS RELIEF

ITALIAN, 17TH CENTURY

Christ Exhibited Before the Mob. The alabaster decorated with gilding; background of gilt. The carved gilt frame with elaborate floral pattern.

Size of bas relief: 4½ x 3¾ inches; size with gilt frame: 8 x 7¼ inches



## PAINTINGS, STILL LIFE STUDIES AND DECORATIVE FRIEZES

LOTS 39 to 62

### 39 PAINTING ON MIRROR GLASS

CHINA, CH'YEN LUNG PERIOD

A Chinese lady holding a small dog in her arms. Painted in bright colors. Teakwood frame with meander design.

Height, 20 inches; width, 13¾ inches

### 40 PAINTING ON MIRROR GLASS

CHINA, CH'YEN LUNG PERIOD

Companion piece to the preceding. Slightly damaged. Teakwood frame.

Height, 20 inches; width, 13¾ inches

### 41 PAIR OF AMORINI PANELS ON CANVAS

ITALIAN, 17TH CENTURY

The first two of a series of twenty decorative panels showing amorini engaged in varied occupations or grouped amidst flowers and fruit. The panels are catalogued according to their sequence in the series although the subjects are not dependent upon one another for their interest. The first panel shows revolting amorini waving revolutionary banners while a cock stands in their midst among other banners on the table. The second panel shows amorini gathered about a fire, one cooking, another bearing wood and a third warming himself. Both with slight repairs.

Height, 29½ inches; width, 50 inches

### 42 PAIR OF AMORINI PANELS ON CANVAS

ITALIAN, 17TH CENTURY

See-sawing amorini with flowers and a parrot and studious amorini reading "The Conquest of Granada" and other huge tomes. (Sold as is.)

Height, 29½ inches; width, 50 inches

### 43 PAIR OF AMORINI PANELS ON CANVAS

ITALIAN, 17TH CENTURY

One showing amorini with lobsters, eels, clams and other fish, the other showing amorini with a large fish in a wicker basket and smaller fish lying on the table.

Height, 29½ inches; width, 50 inches

44 PAIR OF AMORINI PANELS ON CANVAS

ITALIAN, 17TH CENTURY

One with amorini dining with eggs, bread and a pitcher of milk; the other with amorini among apples and cherries. One with repair. Height,  $29\frac{1}{2}$  inches; width, 50 inches

45 PAIR OF AMORINI PANELS ON CANVAS

ITALIAN, 17TH CENTURY

One with amorini among diverse brilliantly colored flowers, the other with amorini upholding ribbons bearing inscriptions and with partially cut melons at the base of the panel. One with slight repair. Height,  $29\frac{1}{2}$  inches; width, 50 inches

46 PAIR OF AMORINI PANELS ON CANVAS

ITALIAN, 17TH CENTURY

One with bands of inscription and amorini in swings, the other with four amorini valiantly attacking a giant. One with slight repair. Height,  $29\frac{1}{2}$  inches; width, 50 inches

47 PAIR OF AMORINI PANELS ON CANVAS

ITALIAN, 17TH CENTURY

One with amorini feasting on grapes and watermelon. The other with amorini surrounded by flowers and fruit.

Height,  $29\frac{1}{2}$  inches; width, 50 inches

48 PAIR OF AMORINI PANELS ON CANVAS

ITALIAN, 17TH CENTURY

One with amorini passing the wine cup in Bacchanalian revel and with various fruits at their feet. The other with ribbons bearing inscriptions and amorini petting a greyhound. One with slight repair. Height,  $29\frac{1}{2}$  inches; width, 50 inches

49 PAIR OF AMORINI PANELS ON CANVAS

ITALIAN, 17TH CENTURY

One with amorini frightened by one of their fellows who is masquerading as a ghost. The other shows amorini seated by a flower wreathed bird cage with a parrot on the outside and a mocking bird inside. Height,  $29\frac{1}{2}$  inches; width, 50 inches







VERDURE TAPESTRY OF THE MIDDLE OF THE SIXTEENTH  
CENTURY

[NUMBER NINETY-TWO]





CARVED RENAISSANCE CASSONE  
[NUMBER EIGHTY-FOUR]



CARVED WALNUT CASSONE  
[NUMBER EIGHTY-SEVEN]





BAS-RELIEF OF VIRGIN AND CHILD, ATTRIBUTED TO DONATELLO  
[NUMBER EIGHTY-THREE]





“ A BOY OFFERING THE LYRA TO ORPHEUS ”  
TAPESTRY WOVEN IN BRUSSELS, FLANDERS, IN THE SECOND  
HALF OF THE SIXTEENTH CENTURY

[NUMBER EIGHTY-NINE]







IMPORTANT WOOLEN TAPESTRY OF A SET OF THE STORY OF  
TITUS AND VESPASIAN

[NUMBER NINETY-ONE]





“ORPHEUS SURROUNDED BY THE ANIMALS”  
TAPESTRY WOVEN IN BRUSSELS, FLANDERS, IN THE SECOND  
HALF OF THE SIXTEENTH CENTURY

[NUMBER NINETY]



50 PAIR OF AMORINI PANELS ON CANVAS

ITALIAN, 17TH CENTURY

One with amorini on a table with a squirrel and piles of luscious fruits. The other with amorini among varied brilliantly colored flowers. Height,  $29\frac{1}{2}$  inches; width, 50 inches

51 PAIR OF LARGE DECORATIVE PANELS ON CANVAS

VENETIAN, SCHOOL OF TINTORETTO

Belonging to a set of four panels forming a frieze. One shows an old Venetian ceremony—a doge seated on a raised dais among his courtiers and attendants is offered a model of a city and a platter with golden keys to the city. The other shows a courtier offering the fleur-de-lys to a personage who is either the King of Spain or the German Emperor. Both panels very decorative because of the fine figural grouping and the effective massing of color. The panels flanked by amorini at either end. Length, 8 feet, 4 inches; height, 31 inches

52 PAIR OF LARGE DECORATIVE PANELS ON CANVAS

VENETIAN, SCHOOL OF TINTORETTO

Belonging to the same frieze as the preceding pair. One panel shows monks of a religious order offering a petition to their superior. The other shows an allegorical subject representing a king in classical costume presented with the scales of justice and to the right St. George killing the dragon.

Length, 8 feet, 4 inches; height, 31 inches

53 STILL LIFE FLOWER PAINTING ITALIAN, 18TH CENTURY

Roses, chrysanthemums and anemones; landscape and architectural background. Decorative overdoor piece. Gilt frame.

Height,  $23\frac{1}{2}$  inches; width, 33 inches

54 LARGE FLOWER PAINTING ON CANVAS

ITALIAN, 17TH CENTURY

Varied brightly colored flowers—roses, tulips, begonias, chrysanthemums, etc., massed about the base and climbing over the side of a large marble urn with figural relief. Landscape and architectural background. Gilded frame.

Height, 45 inches; width,  $59\frac{1}{2}$  inches

## 55 PAIR OF STILL LIFE PAINTINGS

ITALIAN, 17TH CENTURY

One with pigeons, grouse and a raven grouped with a sliced lemon and various greens against a landscape background. The other shows a peacock and three hens about to quarrel over a carrot. To the left is a large wicker basket. Also with landscape background. Slightly damaged. Carved and gilded frames.

Height, 27 inches; width, 42½ inches

## 56 PAIR OF STILL LIFE PAINTINGS ON CANVAS

ITALIAN, 17TH CENTURY

One with dead pigeons, a grouse and a turkey lying at the base of a partially overturned basket bearing more birds. The other with dead pheasants, grouse and other game lying in various postures.

Height, 25 inches; width, 35 inches

## MENCKENS

Dutch School, 18th Century

## 57 LUCREZIA ROMANA

The famous Roman matron is represented at the moment of piercing her bared bosom with the dagger held in her right hand. Background of heavy draperies, showing the influence of Adrian van der Werff. Panel. Signed at the left.

Height, 11½ inches; width, 9¾ inches

## UNKNOWN

Italian, 17th Century

## 58 PASTORAL

Cows, goats and sheep grazing on the banks of a stream; mountains in the distance. To the right are a group of happy peasants engaged in varied pastimes. Gilded wooden frame. Canvas.

Height, 17 inches; width, 29 inches

## UNKNOWN

Italian, 18th Century

## 59 PAIR OF MARINE PAINTINGS

The one shows two large boats on the verge of shipwreck near a rock-bound coast where the sea is running high. The other



shows a calm sea with vessels anchored in the harbor of a town. Row boats are plying back and forth between the shore and the sailing vessels. Gilded frames. Canvas.

Height, 12½ inches; width, 19¾ inches

## LEANDRO BASSANO

Italian School, 1558-1623

### 60 LADY COMBING HER HAIR

A woman with the luxuriant red gold hair immortalized by the Venetian painters. She is represented standing before a table bearing a picture and an urn and covered with an Oriental rug. Her head is turned to the right and the arms are partially upraised as she combs her hair. The white bodice, half slipping from her shoulders, reveals a beautifully rounded neck and bosom. Her skirt is of rich red silk. The neck and ears are adorned with pearls, while bracelets of woven gold encircle the arms. To the right a page upholds the velvet drapery. A fine example of Bassano's work. Canvas. Signed in the upper left. Height, 42½ inches; width, 35 inches

## UNKNOWN

Venetian School, 15th Century

### 61 VIRGIN AND CHILD

The Virgin is represented with one arm encircling the Child, while in the other hand she holds a prayer book of which He fingers one of the leaves. The mantle of the Virgin, which only partly conceals her dark red undergarment, is in fine tones of dark blue. The gold background with a pattern of dragons and flowers (textile design). Old carved and gilded frame. Panel. Height, 21½ inches; width, 15¼ inches

### 62 PAIR OF LANDSCAPE PAINTINGS ON CANVAS

ITALIAN, 18TH CENTURY

One shows an old palace overlooking a river spanned by an arched stone bridge; mountains in the distance. The other a scene on a broad stone driveway, whose arch affords a frame for a glimpse of the charming landscape of gently-rising hills, fine trees and villas which stretch away in all directions. Charming quality. Height, 26½ inches; width, 24 inches

## PAINTED VENETIAN LACQUER AND FURNITURE

LOTS 63 to 73

### 63 SIXTEEN PIECE SET OF PAINTED VENETIAN LACQUER ITALIAN, 18TH CENTURY

Yellowish green with floral spray decoration in pink and green; some of the pieces with Chinoiserie motives with gold lacquer. Set consists of large mirror, pair of domed casket boxes; large rectangular box; pair of small trays; two larger trays; tray with floral decoration; two small boxes, one domed, the other round; small round pin tray, paper knife, pair of small candlesticks and pincushion with lacquer frame. (Sold as is.)

Size of mirror: height, 27 inches; width, 18 inches. Size of large box: 11½ x 15 inches

### 64 CARVED AND GILDED STAND WITH CANOPY VENETIAN, 18TH CENTURY

Elaborately scrolled and voluted body, the high back over-arched by a carved canopy and the low front upturned like the prow of a boat. Carved decorations of flowers, doves and cherubim heads. The entire stand lacquered in fine metallic tones of red, green and blue. Damaged.

Height, 21 inches; length, 12 inches; width, 13 inches

### 65 VENETIAN PAINTED WALL MIRROR ITALIAN, 18TH CENTURY

Rococo style. Scrolled and voluted frame in green lacquer with decoration of pink floral sprays. The high top surmounted by a small medallion head of a Roman emperor. Outer and inner edges in gilt. Fine specimen.

Height, 27½ inches; width, 17 inches

### 66 PAIR OF GILT BRONZE MIRRORS ITALIAN, 18TH CENTURY

The inner edges straight, the outer scrolled and deeply curved. Scroll and bracket feet. Height, 13 inches; width, 7 inches



67 PAIR OF CARVED AND GILDED WOODEN WALL LIGHTS

ITALIAN, 18TH CENTURY

Long curved bracket. Decoration of laurel leaves. Carved and gilded bobeches and wall pieces. (Sold as is.)

Length, 20 inches

68 PAIR OF GILT BRONZE WALL LIGHTS

ITALIAN, 18TH CENTURY

Louis XV style. Scrolled and voluted bracket supporting a large circular bobèche with egg and dart decoration.

Length, 15 inches; height, 9½ inches

69 CARVED AND GILDED VENETIAN FRAME

ITALIAN, 16TH CENTURY

In the form of a portico. The top surmounted by an arched frieze decorated with scrolls and floral motives surrounding a central escutcheon. The cornice with egg and dart molding. The pediment supported by a fluted pillar on each side. The square molding forming the frame in dentilled and egg and dart design. The base with scroll and leaf carving surrounding a central escutcheon with dentilled and egg and dart moldings above and below. Fine proportions. The gilding partly worn away. Slightly damaged.

Height, 20½ inches; width, 15¾ inches

70 VENETIAN PAINTED MINIATURE COMMODE

ITALIAN, 18TH CENTURY

Louis XV style, lacquered in yellow with decoration of pink flowers and green scroll work. Three-sided top with curved and voluted edge decorated with scrolls and flowers. Receding sides with voluted central panel showing floral spray decoration surrounded by scrolls and flowers. Swell front with panelled door showing similar decoration of floral sprays and scrolls. Volute cabriole legs with lion claw feet. Very charming example. (Sold as is.)

Height, 30 inches; width, 20 inches; depth, 13½ inches

71 LARGE BRONZE VASE

CHINA, MING PERIOD

Truncated inverted pear shape on bell foot. Cylindrical neck widening at the shoulder. The top of the body with a wide band showing an old Han pattern; palmations below. Neck and base with dragon banding. Curved handles. Damaged.

Height, 20¼ inches

## 72 PAIR OF SILVER PLATED CANDLESTICKS

ITALIAN, 17TH CENTURY

Renaissance style. Tripod base elaborately chased with floral motives and surmounted by three amorini heads. The feet with appliques of acanthus leaves. Shaped column decorated with chasings and acanthus leaf appliques. The top with wide sconce with floral chasing and tall pricket.

Height, 16 inches

## 73 LARGE PADUAN BRONZE URN ITALIAN, 16TH CENTURY

Circular, standing on low foot. Body with decoration of floral festoons between ribbon motives; frieze of laurel leaves radiating from the bottom. Handles in the form of classical busts of women. Base with friezes of dancing figures and laurel leaves. The base of later date.

Height,  $16\frac{1}{4}$  inches; diameter,  $14\frac{1}{2}$  inches

## MISCELLANEOUS ITEMS OF PARTICULAR IMPORTANCE

LOTS 74 to 83

### SCHOOL OF DELLA ROBBIA

Italian, 15th Century

## 74 BAS RELIEF FIGURE OF ST. JOHN THE BAPTIST

Represented in an undergarment of goat skin partially covered by a loosely flowing gown draped from the shoulder. The figure set in a high niche with overarching voluted shell top. Repaired and restored. Glazed pottery. Height, 60 inches

### SCHOOL OF DELLA ROBBIA

Italian, 15th Century

## 75 BAS RELIEF FIGURE OF SAINT MARTHA

Companion piece to the preceding. St. Martha is represented in a hooded gown fringed and embroidered about the neck. She presses a crucifix to her breast and in the other hand holds a prayer book. At her feet lies a dragon. Set in overarching niche. Repaired and restored. Glazed pottery.

Height, 60 inches

76 RARE MURANO GLASS BOTTLE WITH POLYCHROME  
DECORATION

VENETIAN, LATE 15TH CENTURY

Opaque white glass with painted decoration showing Turkish influence. Flattened shell-shaped body with ribbing. Circular foot, with short circular column. Funnel-shaped neck and mouth. Handles of plastically applied green glass. The body decorated with small Turkish flowers of delicate design in yellow, black and green on a background with faint touches of light blue. The neck and base with the same flowers in more conventionalized form. A rare specimen. Height,  $8\frac{1}{4}$  inches

77 COLLECTION OF ABOUT 100 TEXTILE SAMPLES

A very interesting series of textile samples illustrating the history of weaving. Containing Italian velvets and brocades of the fifteenth, sixteenth and seventeenth centuries; French and Italian brocades of the eighteenth century; Persian and Turkish weaves of the sixteenth century including one fragment of a figural brocade; Spanish velvets and brocades of the sixteenth century; Florentine figural brocatelles. A most interesting series for a museum or manufacturers and artists interested in textile designing.

78 IRON HELMET WITH ENGRAVED AND PARTLY GILT  
DECORATION

ITALIAN, 17TH CENTURY

Very fine morion. The high, rounded top engraved with a large number of small swords, helmets, cuirasses and other trappings of war surrounding a circular medallion with classical head. The body of the morion engraved in alternate bands, the one bearing the same armorial decoration as above, the others with two ornate chevrons. The visor, which is high and pointed at the sides, also engraved with varied armorial equipment. Slightly damaged.

79 RARE IVORY SPINET SIGNED BY SESTO TANTINI OF  
MODENA

ITALIAN, 15TH CENTURY

Open, harpsichord-shaped sounding board. Ivory and ebony keys. Plain ivory case. A unique specimen. (Sold as is.)

Height,  $5\frac{1}{2}$  inches; length,  $30\frac{1}{4}$  inches; depth,  $17\frac{1}{2}$  inches

- 80 **PIECE OF SCUTARI VELVET** TURKEY, 16TH CENTURY  
Deep pink patterned in yellow. Very rich and beautifully proportioned pattern of large ribbons forming ogives encircling a large Turkish carnation with smaller flowers branching from it. Crown motives, showing Venetian influence at the base and sides of the ogives. A very handsome piece. Slightly worn.  
Height,  $5\frac{1}{2}$  inches; length,  $30\frac{1}{4}$  inches; depth,  $17\frac{1}{2}$  inches

- 81 **PIECE OF SCUTARI VELVET** TURKISH, 2D HALF OF 16TH CENTURY  
Deep pink patterned in yellow. Ribbons forming ogives encircling two forms of pointed leaf motives whose centers show semi-conventionalized flower and leaf decoration. The ribbons with rosace and knot pattern. The center joined; repaired.  
Length, 37 inches; width, 21 inches

### ATTRIBUTED TO SANSOVINO

Italian School, 1460-1529

- 82 **WROUGHT BRONZE CANDLESTICK**  
Shaped as a tripod formed of three scrolls with female caryatid figures at the angles separated by masks and scrolls and with feet formed as dolphins' heads. Vase shaped candle sockets modeled with figures of putti and rams' heads. Very fine specimen. Bronze. Height, 7 inches

### ATTRIBUTED TO DONATELLO

Italian School, 1386-1466

- 83 **BAS RELIEF OF VIRGIN AND CHILD**  
The Virgin is represented with the Child clasped in her arms, his face resting against hers. She wears a veil and mantle whose graceful folds accentuate the exquisite curves of the composition. In fine frame of carved and gilded wood belonging to the same period. The cornice of frame with dentilled and egg and dart molding. The inner border with wide band of alternating floral motives with beaded carving on either side. Frame slightly damaged. Both the picture and frame rare specimens of unusual interest. Slate.  
Height,  $15\frac{1}{2}$  inches; width, 12 inches  
[SEE ILLUSTRATION]

## FOUR IMPORTANT RENAISSANCE CASSONI

LOTS 84 to 87

### 84 CARVED WALNUT CASSONE WITH SOME GILT TRACES

VENETIAN, MIDDLE OF 16TH CENTURY

Rectangular. Hinged cover with molded border of diagonal acanthus leaf pattern. Sunken front panel with elaborate all-over carving. In the center a scrolled escutcheon with the initials "G R" upheld on either side by an amorino. The space to the right and left filled by two acanthus scrolls each encircling an amorino and upheld by a female figure between them. Side pilasters surmounted by a lion's head with two husk pendants. Molded base with acanthus carving, the lower molding surrounded by scroll work. Voluted scroll and bracket feet. A fine example of the exquisite balance and dignity of High Renaissance carving. (Sold as is.)

Height, 21 inches; length, 66 inches; width, 22½ inches

[SEE ILLUSTRATION]

### 85 CARVED AND GILDED CASSONE

ITALIAN, 16TH CENTURY

Rectangular, with flat hinged cover; edge molded with imbrications. Sunken front panel divided into a central circular medallion with a long oval medallion on either side. The latter show in the center a Renaissance mask above grape vines flanked by large acanthus leaves encircling rosaces. The central medallion with voluted scrolls forming an escutcheon. Bottom with acanthus molding. The four corners with scrolled pilasters with acanthus carving. Molded base formed of connected rosaces. Lion claw feet. A rare specimen, richly decorated and yet of most refined proportion. Slightly damaged.

Height, 24 inches; length, 61 inches; width, 24 inches

### 86 CARVED CASSONE WITH TRACES OF GILT

ITALIAN, 16TH CENTURY

Rectangular sarcophagus shape. Panelled top, the edge with egg and dart molding. Outer edge of top with rosace carving. Cornice of three-leaved acanthus encircled by scrolls. The body supported at the four corners by a female caryatid with

acanthus and scrolls at the base. Front and sides with heavy relief carvings of acanthus scrolls encircling rosaces which in the end scrolls of the front panel bear putti in their centers. In the center an escutcheon upheld by putti on either side. The base with molding of curved gadroons and acanthus. Lion feet. Excellent specimen.

Height, 27 inches; length, 65 inches; width,  $22\frac{3}{4}$  inches

## 87 CARVED RENAISSANCE CASSONE

ITALIAN, 16TH CENTURY

Rectangular sarcophagus shape with high domed cover and receding sides and front. The panelled top with narrow inner molding of conventionalized acanthus leaves; the sloping sides with imbrications and acanthus carving at the corners. Outer molding of semi-circles and half rosaces. Cornice in meander pattern. The body with elaborate carvings of war trophies—lances, arrows, spears, etc., on either side of a central shield. Base with wide molding of acanthus leaves with curled tips. Lion claw feet. Front panel cracked. Important specimen.

Height,  $32\frac{1}{2}$  inches; length,  $64\frac{1}{2}$  inches; width,  $20\frac{1}{2}$  inches



## TAPESTRIES

LOTS 88 to 92

### 88 FRAGMENT OF A SILK AND WOOL TAPESTRY

FLEMISH, SECOND HALF OF 16TH CENTURY

In the background a formal garden and Renaissance palace; in the foreground hunters on horseback and various wild animals in pursuit of one another. Large restoration to the lower left. Border missing. Height, 5 feet 9 inches; width, 9 feet

### TWO TAPESTRIES OF THE STORY OF ORPHEUS WOVEN IN BRUSSELS, FLANDERS, IN THE SECOND HALF OF THE 16TH CENTURY

Woven in wool and silk. Both tapestries bear in the lower right corner the mark of the tapestry weaver in which the letters C, O, R, S, and perhaps "I" may be recognized. A similar, although not identical, mark is recorded for two tapestry series formerly belonging to the Austrian Imperial House (The Story of Alexander the Great and The Twelve Months). Our tapestries have furthermore the well-known mark of Brussels Brabant. A series of the story of Orpheus in eight pieces after cartoons of Giulio Romano has been recorded by Felibien. It is possible that the present tapestries are a free interpretation of the cartoons by the Roman artist. Both tapestries show the characteristic mixture of the spirit of the Italian Renaissance with the sturdy realism of the Northern weaver, not unconscious of his ancestors who wove the Gothic tapestries one or two centuries earlier. The borders of the tapestries are identical and characteristic of the second half of the 16th century. Two garlands of laurel leaves with ribbons and lion masks form a frame on both sides which in the upper and lower borders enclose Renaissance festoons of various fruits and in the right and left borders bunches of fruit alternating with fantastic birds which resemble parrots and jays. In the center fields the figures are of bold conception and simple, but expressive execution. The treatment of the flowers and landscape combines a charming love of the details of nature with a poetic understanding of the landscape.

### 89 A BOY OFFERING THE LYRA TO ORPHEUS

The foreground of the tapestry is occupied by the large figures of Orpheus and the boy advancing with the lyre. To the right, Orpheus in semi-classical costume and with a sword hung at his side, steps forward to receive the lyre, which the boy at the

left of the tapestry places in his hands. The nature background is very charming. In the foreground, among varied leaves and shrubbery executed in minute detail, we see a rabbit, while at the extreme right are a pair of deer. The background is filled by a poetic vista in fine tones of blue green with tall, close growing trees and dreamy villages rising in the distance. The tapestry is in good state of preservation, and needs only some tightening of the warps. The border is intact; only a small strip seems to have been cut out on the upper right and left. Signed to the lower right with Brussels mark and weaver's mark. Height, 11 feet; width, 8 feet, 4 inches

[SEE ILLUSTRATION]

## 90 ORPHEUS SURROUNDED BY THE ANIMALS

In the middle foreground Orpheus in semi-classical costume is seated upon a rock underneath a large tree upon one of whose widespread branches a peacock is seated while his mate is perched on the opposite tree. Charmed by the strains of the lyre, the wild animals of the forest have gathered around the musician. To the left, stands a unicorn; close to Orpheus is a monkey who tries to play the lyre, and approaching from the right is a leopard. In the background, to the right, two lions and a wolf are visible. The oak tree beneath which Orpheus is seated is executed with fine realistic detail, while in the distance stretches a more poetic and dreamy landscape of quaint villages and churches among ever ascending hills. Coloring in fine tones of green and blue with considerable use of white and touches of pink.

The border of the tapestry was the same as that of the preceding tapestry, but a small part of the upper border and a little more than half of the lower border have been replaced by border strips from the side of another tapestry of the same set. The center field shows no restoration but shows damages in the body of the peacock in the upper left and needs minor repairs. The color composition of this tapestry is particularly beautiful. The quality not quite as good as Number 89. Signed to the lower right with Brussels mark and weaver's mark.

Height, 11 feet 4 inches; width, 12 feet 10 inches

[SEE ILLUSTRATION]



91    IMPORTANT WOOLEN TAPESTRY OF A SET OF THE  
         STORY OF TITUS AND VESPASIAN WOVEN BY G. I.  
         PEEMANS, BRUSSELS      FLANDERS, LATE 17TH CENTURY

Woven in wool and silk. The tapestry is signed to the lower right with the signature of G. I. Peemans and the well-known Brussels mark. G. Peemans is recorded as one of the last important tapestry weavers in Brussels. He seems to have worked as early as 1665 and was still working toward 1705 and 1707. His firm was one of the eight important firms still established in Brussels at that time. Another Peemans, F. Peemans, is mentioned as being dean of the tapestry weaver's guild in 1676, 1704, and 1711. A set of tapestries woven by Gerard Peemans, the story of Emperor Aurelian and Queen Zenobia, belonged to the Austrian Crown.

The present tapestry has also an Oriental subject:—The Conquest of Jerusalem by the Army of Titus in the Year 70 A. D. The Jews were in revolt and their spirit of unrest threatened to inflame all the Near Eastern provinces of the Roman Empire. Vespasian commanded the Roman army fighting against the Jews, but in 70 A. D. he left the army under the leadership of his son, Titus, in order to assume the Imperial purple in Rome. Titus conquered Jerusalem on the eighth of September, 70 A. D. The present scene describes a scene of massacre being halted by the young Titus.

From the right the Emperor advances on horseback accompanied by his guards and lictors. With upraised hand he suddenly commands the Roman soldiers to cease the massacre which is taking place on all sides. The main group to the left shows a mother whose bosom has already been pierced by the sword and her child imploring mercy; nearby a soldier is grasping a victim by the throat, while the women not yet seized are calling for help with upraised hands. In the background are the white tents of the soldiery whose open doorways reveal other scenes of horror.

The colors of the tapestry are unusually well preserved and are intense and bright. The composition shows the influence of the style of Le Brun and of the Gobelin tapestries. The border, too, is characteristic of the late 17th century. It already shows the type of a gilt picture frame decorated with the same half naturalistic flowers as we find in the brocades of the Louis XIV period. In the upper center is a baroque cartouche with the inscription "Historia Titi et Vespasiani." In

The middle of the right and left border are a peacock and peahen; in the lower center is a baroque jardinière filled with luxuriant fruit.

The tapestry is very well preserved. The colors are of unusual freshness.

Height, 11 feet 4 inches; width, 16 feet 8 inches

[SEE ILLUSTRATION]

## 92 VERDURE TAPESTRY

FLEMISH, PERHAPS ENGHIEU. MIDDLE OF THE 16TH CENTURY

This tapestry shows the development of a Gothic type of tapestry during the Renaissance period. The center field of the tapestry shows a bold pattern of large leaves intermingled with floral stems among which we may recognize hollyhocks, foxgloves, asters and cucumbers; snails, birds and butterflies are seen on the leaves and branches. This pattern is an evolution of the Gothic Verdure patterns and shows that charming spirit of realism which we observe also in the borders of Flemish prayer-books of the late 15th century. But in spite of the severe Gothic character of the center field, the tapestry is of the Renaissance period of the middle of the 16th century. The border of the tapestry shows this clearly. The border shows bunches of grapes, fruits and flowers suspended on a large ribbon to which they are attached by small floating ribbons. This is a typical pattern created by the Italian Renaissance. In the lower left and right corners are vases with a bunch of iris leaves and flowers of beautiful design.

The color harmony of the tapestry is beautiful and severe. The dark green leaves are shown against a dark indigo blue, the high lights are contrasting in the mellow buff color. The same buff color forms the background of the border, which is of more vivid colors than the center field. Similar Verdure tapestries at the Metropolitan Museum of Art and the Boston Museum. See also Destrée, "Tapisseries des Musées Royaux à Bruxelles," plate 29.

Slight repairs, otherwise in excellent condition.

Height, 8 feet 6 inches; width, 9 feet 10 inches

[SEE ILLUSTRATION]



